

To Miss
Effie Douglass Putnam.

FANTASIE
über
E. HUMPERDINCK'S
„HÄNSEL UND GRETEL“
FÜR
HARFE
eingrichtet von

COBERTHÜR
Ritter des belgischen Leopold Ordens.

N^o 25894.

R. M. 2. —

Eigenthum der Verleger.



Printed in Germany.

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COMPOSITIONEN

für die

HARFE

von

WILHELM POSSE

	Mark
Etude (C-dur)	1.50
Lied ohne Worte	—75
Scherzo	1.25
Angelus! von F. Liszt, arrangirt	2.25
Romanze (F. Liszt gewidmet)	1.50
5 kleine Characterstücke:	
Nr. 1. Menuett (C-dur)	} 1.75
„ 2. Wellenspiel (C-moll)	
„ 3. Am Abend (As-dur)	
„ 4. Lied ohne Worte (C-dur)	
„ 5. Türkischer Marsch (As-moll)	

Eigenthum der Verleger.



HÄNSEL UND GRETEL

Märchenspiel von

E. Humperdinck

Vollständiger Klavier-Auszug mit Text (Original-Ausgabe vom Componisten)	netto Mk. 8 —
Vollständiger Klavier-Auszug mit Text (Erleichterte Bearbeitung von R. Kleinmichel)	" " 8 —
Vollständiger Klavier-Auszug mit englischem Text (Uebersetzung von C. Bache)	" " 8 —
Vollständiger Auszug f. Klavier z. 2 Händen allein, m. Hinzufügung d. Gesangstextes (R. Kleinmichel)	" " 8 —
Vollständiger Auszug für Klavier zu 4 Händen (R. Kleinmichel)	" " 15 —

Mk. Pf.

Mk. Pf.

Einzel-Ausgaben (mit deutsch. u. engl. Text):

No. 1. Tanz-Duett für 2 Singstimmen	1 50
2. Lied: „Ach wir armen, armen Leute“ Bariton	1 —
3. Lied von der Knusperhexe für Bariton	1 —
4. Lied: „Ein Männlein steht im Walde“ für Sopran	— 50
4bis. Id. id. für tiefe Stimme	— 50
5. Lied des Sandmännchens für Sopran	1 —
5bis. Id. id. für tiefe Stimme	1 —
6. Abendsegen, Duett für 2 Singstimmen	— 50
6bis. Id. id. für eine Singstimme	— 50
7. Lied des Taumännchens für Sopran	1 —
7bis. Id. id. für tiefe Stimme	1 —
8. Knusperhäuschen-Duett: „Wie duftet's von dorten“, für 2 Singstimmen.	1 —
8bis. Id. id. für 1 Singstimme	1 —

Vorspiel für Klavier zu 2 Händen	1 25
Vorspiel für Klavier zu 4 Händen	2 —
Potpourri für Klavier zu 2 Händen No. 194	1 50
Potpourri für Klavier zu 4 Händen No. 104	2 75
Knusperwalzer für Klavier zu 2 Händen	1 50
Knusperwalzer für Klavier zu 4 Händen	1 50
Tanzliedchen für Klavier zu 4 Händen (leicht)	1 50
2 kleine, sehr leichte Stücke für Klavier (ohne Bassschlüssel)	

No. 1. Im Walde, No. 2. Tanzliedchen	1 —
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Arrangements:

BEYER, F. Op. 36. Repertoire des jeunes Pianistes, No. 125 für Klavier zu 2 Händen	1 25
BEYER, F. Op. 112. Revue mélodique, No. 72 für Klavier zu 4 Händen	1 75
BUCALOSSI, P. Walzer f. Klavier zu 2 Händen	2 —
CLARKE, H. Fragmente für Flöte und Klavier No. 1. I. und II. Bild	2 50
2. II. und III. Bild	2 —

CLARKE, H. Fantasie für Cornet und Piano	3 —
RIESE, G. Quadrille für Klavier zu 2 Händen	2 —
GREHS, Dr. C. Quadrille f. Klavier zu 2 Händen	1 50
KROSS, E. Paraphrase für Violine und Klavier	2 —
TOURS, B. Fantasie für Violine und Klavier	3 —
— Fantasie für 2 Violinen und Klavier	3 50
GOLTERMANN, G. 2 kleine Stücke für Violon- cell oder Violine und Klavier jedes	1 25
No. 1. Sandmännchen, No. 2. Abendsegen — Abendsegen für 2 Violinen und Klavier	1 25
CRESER. Vorspiel für Orgel	2 —
OBERTHÜR, C. Fantasie für Harfe	2 —
REINHARD, A. Vorspiel für Harmonium und Klavier	3 —
— Waldscene, für Harmonium und Klavier	2 50
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Vorspiel für grosses Orchester. Partitur und Stimmen netto	18 —
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Fantasie für grosses Orchester (O. Fried) Partitur und Stimmen netto	30 —
Sandmännchen u. Abendsegen f. kleines Orchester (H. Steiner) Partitur und Stimmen netto	12 50
Knusperwalzer für kleines Orchester (H. Steiner) Partitur und Stimmen netto	12 50
*Vorspiel für Militär-Orchester (A. Abbass) Partitur und Stimmen netto	22 50
*Potpourri für Militär-Orchester (A. Abbass) Partitur und Stimmen netto	22 50
*BUCALOSSI, P. Walzer für grosses Orchester (Short)	4 —
— Walzer für kleines Orchester (Short) netto	3 —

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SCHOTT & CO
159 Regent Street.

BRÜSSEL
SCHOTT FRÈRES
82 Montagne de la Cour.

MAINZ
B. SCHOTT'S SÖHNE
Weihergarten 5

PARIS
EDITIONS SCHOTT
Rue de Valenciennes 40

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Andante con moto.
p ma ben marcato

HARFE.

Andante con moto.
p ma ben marcato

(E#)

(A#)

f >

f >

f >

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and harp. The piano part is in the left hand, and the harp part is in the right hand. The key signature is B-flat major (two flats), and the time signature is 3/4. The score consists of 12 measures. The piano part is marked 'cresc.' and the harp part is marked 'fz'. The harp part features a large, sweeping melodic line in the right hand, while the piano part provides a harmonic accompaniment. The score is written on a single system with a grand staff (treble and bass clefs).

poco a poco **f** (B \flat D \sharp)

6 5 (B \flat) (A \sharp)

8

grazioso

6 (B \flat)

accelerando

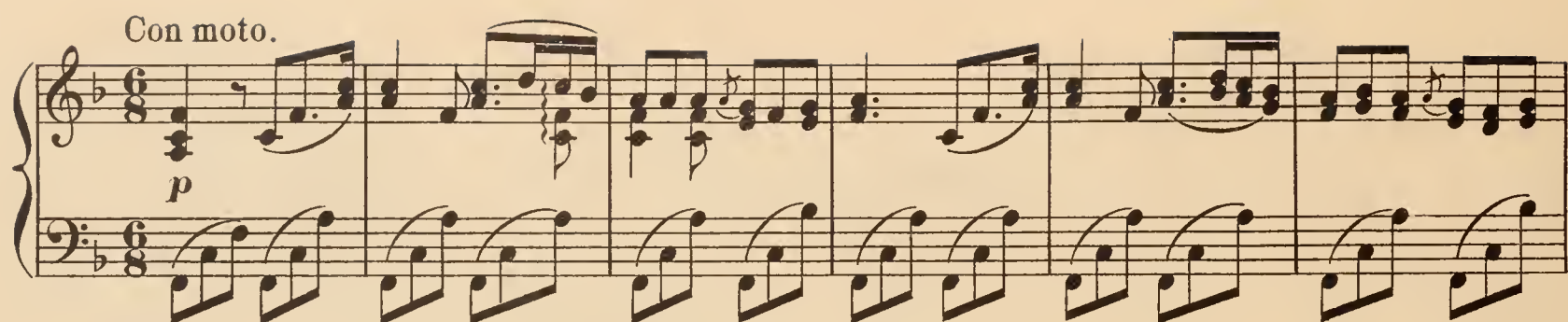
3 (D \sharp F \sharp)

pesante e rit.

6 3

Con moto.

p



sf *ben legato*



(D \flat)



(G \flat)



Un poco Animato.

rit. *f*



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and ties. Bass staff contains a harmonic accompaniment. Chordal indications (D#F#) and (D# F#) are present above the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff features a more active accompaniment. Dynamic markings *fz* and *fz* are present above the bass staff. A chordal indication (D# F#) is present above the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur. Bass staff continues the accompaniment. The instruction *ben legato* is written above the treble staff. A chordal indication (G#) is present above the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur. Bass staff continues the accompaniment. Dynamic markings *fz* and *fz* are present above the bass staff. Chordal indications (G#) and (A#) are present above the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a slur. Bass staff continues the accompaniment. The instruction *riten.* is written above the treble staff. The system concludes with a double bar line and a 2/4 time signature.

Vivo.

(E♭ D♭)

(A♭)

f

a tempo.

sosten.

(D♭ A♭)

fz

Musical score for "Moderato." featuring a piano and a cello. The score includes a "ritard." (ritardando) marking and a "mf" (mezzo-forte) dynamic marking. The piano part has a large fermata over the first measure.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the bass line is in the bass staff. The score consists of 16 measures, divided into four groups of four measures each. The melody is a simple, folk-like tune, and the bass line provides a steady accompaniment. The score is written in a clear, legible font, and the notes are well-spaced.

Un poco Allegro.

ben legato

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a prominent bass line with a large "E#" marking. The score includes various musical notations such as notes, rests, and a "rull." (rhythm) marking. The title "The Rose Tree" is written in a decorative font at the top right.

Poco Andante.

p dolce

Musical score for "The Merry Widow" waltz, measures 1-4. The score is in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked "a tempo." and the dynamics include "rit." (ritardando).

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is in 2/4 time, key of B-flat major, and consists of 12 measures. The first measure is marked "a tempo." and the second measure is marked "rit."

Musical score for "The Swan" from "The Nutcracker". The score is written for piano (p) and features a melody in the right hand and accompaniment in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "a tempo." and the dynamics include "rit." (ritardando). The score is presented on a single page with a decorative border.

First system of the musical score. The treble clef staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, featuring a crescendo and a melisma marked 'a'. The bass clef staff provides harmonic support with chords. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

(B \flat) cresc. (A \flat) - poco - a - poco -

Second system of the musical score. The treble clef staff continues the melodic line with a forte (*f*) dynamic. The bass clef staff features a more active line with some sixteenth notes. The system concludes with a double bar line and a repeat sign.

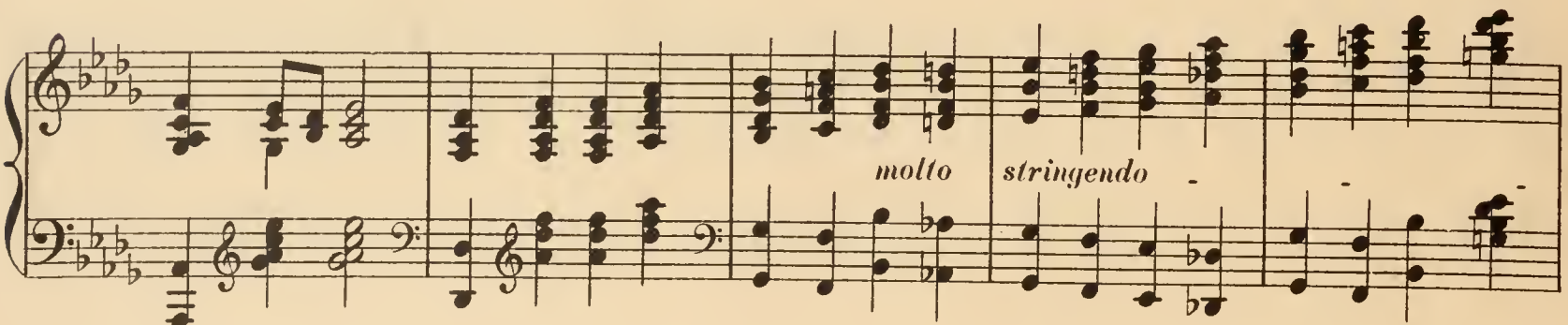
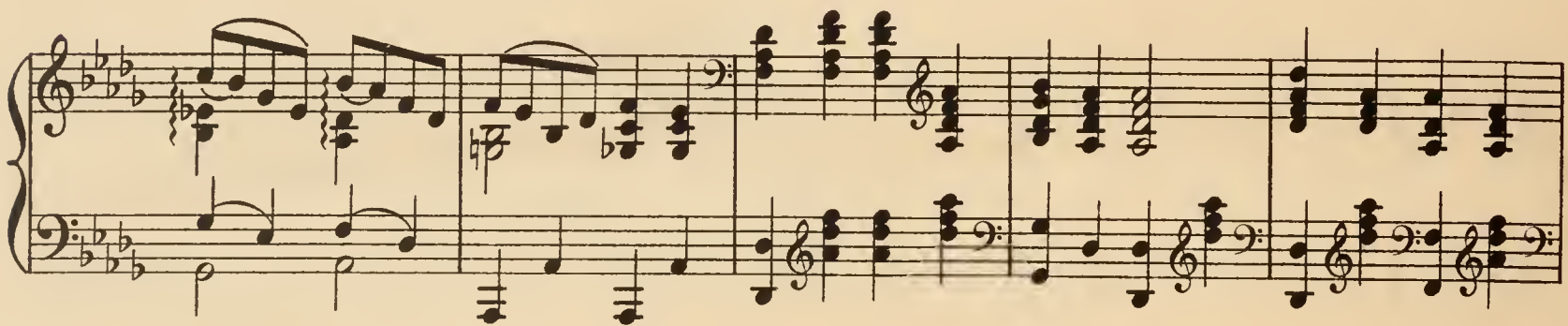
Finale.
Tempo I.

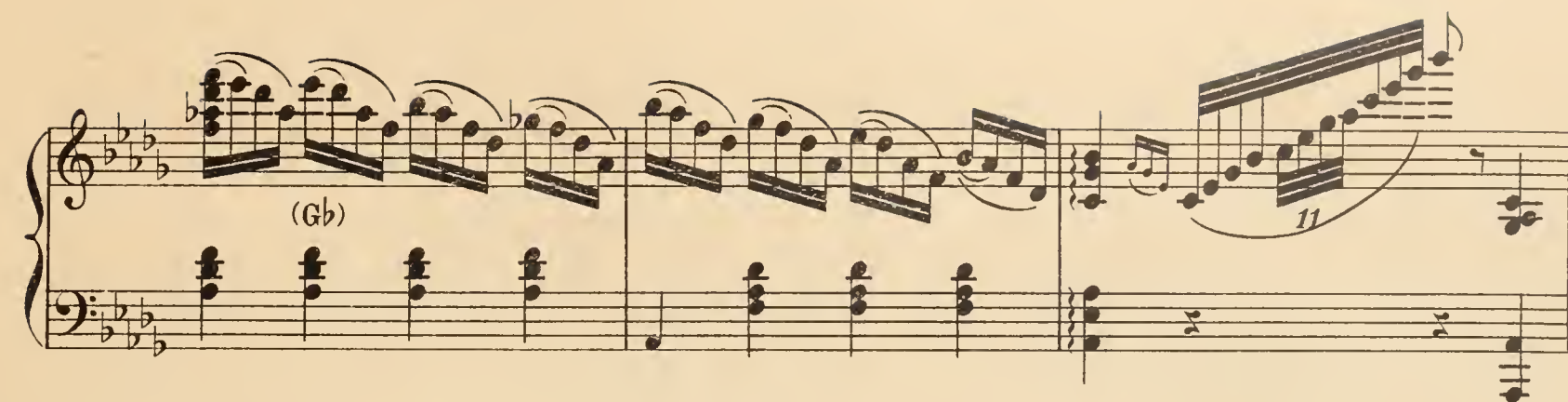
Third system of the musical score, marked 'Finale. Tempo I.'. The treble clef staff has a piano (*p*) dynamic and features a series of chords. The bass clef staff has a simpler, more rhythmic line. The key signature remains two flats.

Fourth system of the musical score. The treble clef staff begins with a piano (*p*) dynamic, followed by a 'molto cresc.' (much crescendo) leading to a forte (*fz*) section. The bass clef staff has a steady accompaniment. A key signature change to one flat (B-flat) is indicated by a 'Db' marking.

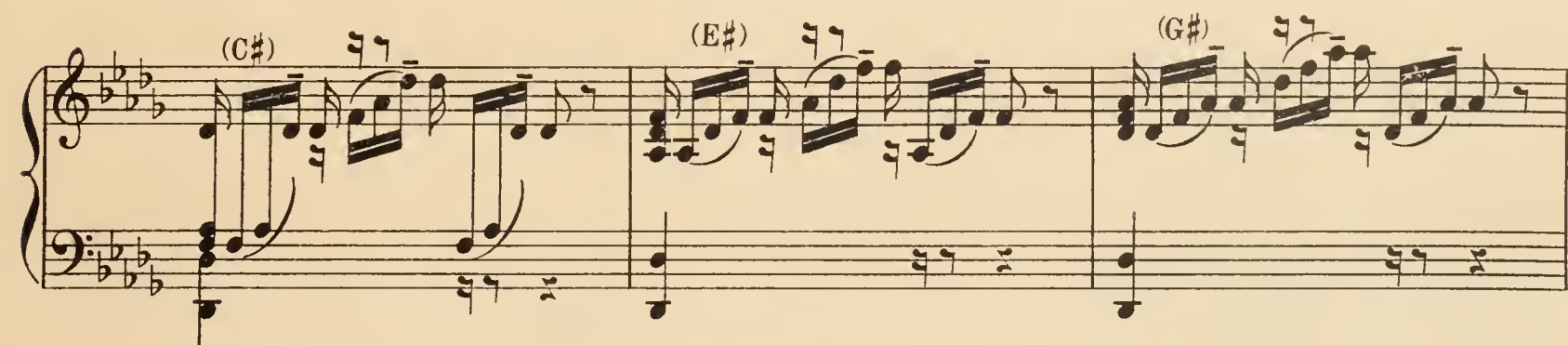
molto cresc. Db fz

Fifth system of the musical score. The treble clef staff starts with a piano (*p*) dynamic and features a melodic line with some grace notes. The bass clef staff continues with a rhythmic accompaniment. The system ends with a double bar line.





First system of musical notation. The treble clef staff features a series of eighth-note chords, with a $(G\flat)$ chord indicated below the first measure. The bass clef staff provides harmonic support with sustained chords. A fermata is placed over the final measure of the treble staff, with the number 11 written below it.



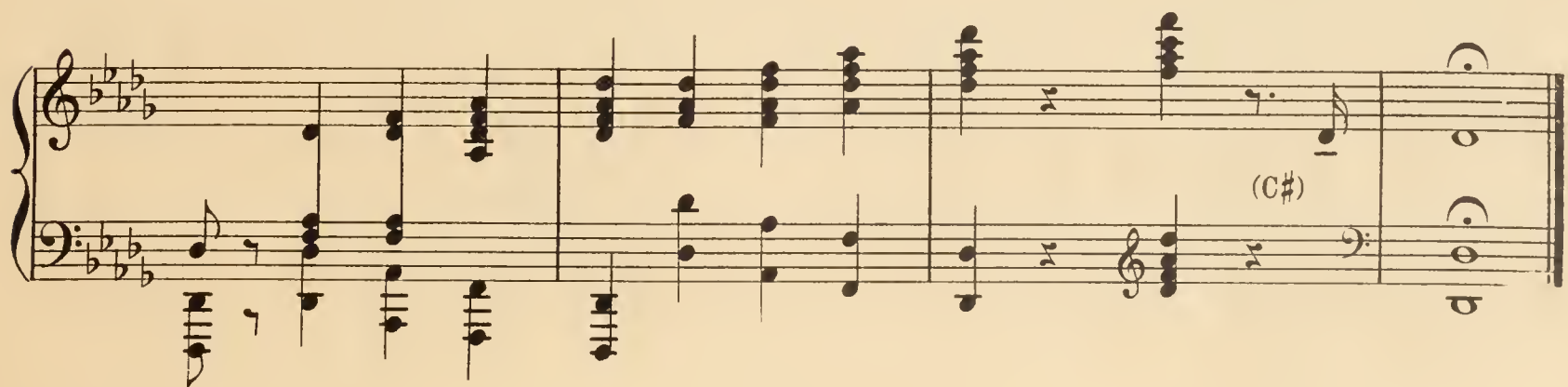
Second system of musical notation. The treble clef staff continues with eighth-note chords, with $(C\sharp)$, $(E\sharp)$, and $(G\sharp)$ chords indicated below the first, second, and third measures respectively. The bass clef staff continues with sustained chords.



Third system of musical notation. The treble clef staff features a long, sweeping melodic line with a slur and a dashed line indicating a sequence of notes, with the numbers 8 and 19 marking specific points. The dynamic marking *ff* and the instruction *sdruciolando* are present. The bass clef staff continues with sustained chords.



Fourth system of musical notation. The treble clef staff continues with a long, sweeping melodic line, with a slur and a dashed line indicating a sequence of notes, with the numbers 8, 19, and 25 marking specific points. The bass clef staff continues with sustained chords.



Fifth system of musical notation. The treble clef staff features a series of chords, with a $(C\sharp)$ chord indicated below the final measure. The bass clef staff continues with sustained chords.

COMPOSITIONS POUR HARPE

PAR

CHARLES OBERTHÜR

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30. Souvenir de Boulogne, Nocturne	2 25
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122. 3 Mélodies	1 75
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150. La Sylphide, Morceau caractéristique	1 75
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181. Le Réveil des Elfes, Morceau caractéristique	2 —
182. A fairy Legend	2 —
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185. Miranda. Scena senza parole	2 75
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207. Air Russe (Le Sarafan)	1 75
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304. Graziella, Caprice	1 75
305. Fleur de Lys, Mélodie	1 25
327. Un Songe, Poésie musicale	1 25
328. Olympia, Caprice	1 25

Fleurs de Jules Schulhoff, Morceaux élégants:	M. S.
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„ 2. Nocturne, Op. 11	1 50
„ 3. La Naiade, Mélodie	1 50
„ 4. Chanson à boire, 2 ^{me} Impromptu, Op. 8	1 50
„ 5. Elégie, Marche funèbre	1 50
„ 6. La Berceuse, 4 ^{me} Impromptu	1 25
„ 7. Confidence, 1 ^{er} Impromptu, Op. 8	1 25
„ 8. Polonéa, Mazurka en La mineur	1 50
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Méditation de Gounod	1 —
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Hymnes sacrés	1 50
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Philomèle. Paraphrase	1 50
Le Sylphe, Morceau gracieux	1 50
La Serenata de G. Braga	1 50
The Nun's Prayer Op. 54	1

2 HARPES.

- Op. 297. Amadis, Duo M 2 —

HARPE AVEC ACC. DE PIANO etc.

Op.	M. S.
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42. Souvenir de Schwalbach, Nocturne pour Harpe et Violon (ou Cello, ou Flûte, ou Cor) chaque — —	— —
56. Martha, Fantaisie pour Harpe et Piano	2 75
90. Mon Séjour à Darmstadt, Nocturne pour Harpe et Violon (ou Cello, ou Cor)	— —
90. Mon Séjour à Darmstadt, Nocturne pour Harpe et Violon et Violoncelle (ou 2 Violons, ou 2 Violoncelles, ou 2 Cors)	— —
141. Obéron, Grand Duo pour Harpe et Piano	4 25
172. Un Ballo in Maschera, Souvenir pour Harpe et Piano	3 50
297. Amadis, Duo pour Harpe et Piano	2 75
299. Berceuse pour Harpe (ou Piano) et Violon	1 75
299. Berceuse, arr. en Duo pour Harpe et Piano,	1 75

Gesang der Rheintöchter aus Götterdämmerung, für Harfe und Piano	M. S.
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„ 2. Chopin, Marche funèbre de la Sonate, Op. 35	2 —
„ 3. Schulhoff, Marche funèbre, Elégie	2 —
1 ^{er} Trio pour Harpe, Violon et Violoncelle, Op. 139 n	10 —

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